Thursday Scholarship Series

FACULTY
of
MUSIC
University of Toronto

Feb 24
1977
8:30 pm

WALTER
HALL
Edward
Johnson
Bldg.

Stephen Chenette trumpet
Douglas Bodle organ

Eugene Rittich French horn
Patricia Parr piano
Lorand Fenyves violin

PROGRAM NOTES

The pieces featuring trumpet tonight will be played on a piccolo trumpet, a type developed by the Brussels firm of Mahillon in the 1890's. This B flat trumpet, as it is now called, enables a modern trumpeter to apply the valve-trumpet technique to parts written for players skilled in the entirely different technique of the natural trumpet, used in Bach's day.

Air de trompette — Georg Philipp Telemann (1681-1767)

This piece was written and first appeared in 1728, the founding year of one of the earliest German musical periodicals, Der gestreue Musik-Meister (compiled and edited by Telemann and J.V. Görner). A concise piece (lasting barely a minute), it displays the versatility of the Baroque trumpet utilizing a combination of Italian florid melody along with French ornamentation.

Sonata No. 8, detta del Nero — Girolamo Fantini (c. 1600)

In 1638, Girolamo Fantini, chief court trumpeter to the Grand Duke of Tuscany, Ferdinando II, published in Frankfurt a trumpet method elaborately titled Modo per Imparare a sonare DI TROMBA TANTO DI GUERRA Quanto Musicalmente in Organo, con Tromba Sordina, col Cimbalo, e ogn'altro istrumento ('Method for learning to play the TRUMPET, IN A WARLIKE WAY as well as musically, with the organ, with a mute, with the harpsichord, and every other instrument'). The method contains tonguing exercises, battle signals, dance movements and eight sonatas for trumpet with organ accompaniment. All the sonatas bear titles referring to aristocratic families, and all are in C Major, the key of the Italian natural trumpet of Fantini's time.

The eighth sonata divides into three main sections, each of which subdivides into smaller components--a heritage of the canzona, from which the sonata itself evolved. The first consists of a slow introduction and a faster-moving segment in which the classical canzona rhythm of long-short-short can be heard. The middle section, marked Presto, is in triple metre, featuring short imitations between organ and trumpet, as well as echo effects (creating a musical allusion to the 'warlike' notion). The final Adagio brings the piece to a majestic cadential flourish: (a victory, no less).

Sonata on the First Tone — José Lidon (1752-1827)

Lidon was organist of the Chapel Royal in Madrid. This sonata is highly reminiscent of the keyboard style of Scarlatti and makes use of the luminous and piercing Royal Trumpet reed stop, a special feature of Iberian organ music.

Sonata No. 1 in F — Pietro Baldassare

Allegro - Grave - Allegro

Though not too much is known about Baldassare, it has been determined that this sonata comes from the first quarter of the eighteenth century (c. 1709). The first movement develops and expands almost entirely from one melodic source, giving rise to various sequences and echo effects. The Grave, a binary movement in D minor is notable for its fine cantabile melody, while the third movement is dance-like and features an expressive rising cadential sequence as well as playful imitative devices shared by organ and trumpet.

Concerto del Sigr. Torelli appropriato all'Organo — Johann Gottfried Walther (1684-1748)

This concerto is one of a series of organ concerti grossi by various German and Italian masters, arranged by Walther, the friend of J.S. Bach. In each of the three movements, marked Vivace, Adagio and Allegro, imitative and homophonic textures are contrasted, and represent 'soli' and 'tutti', respectively.

Suite in D Major for Trumpet, Strings and Basso Continuo (Arr.) — George Frederick Handel (1685-1759)

Overture - Gigue - Aire (Menuetto) - March (Bourrée) - March

On May 12, 1733, this Suite was announced by the London publisher Daniel Wright with the commercially promising title "A Choice Sett of Aires, call'd HANDEL'S WATER PIECE, composed in Parts for a Variety of Instruments". The publisher drew on previously-composed pieces for his 'Suite' and it is uncertain whether the order of movements was determined by the composer or the publisher.

The first movement, in the form of a 'trumpet voluntary', in which the trumpet's themes always return in echo fashion in the accompaniment, is probably an early version of a movement from the 'Water Music' (1717?). The last two marches appear in Handel's opera 'Partenope' (1730). However, the gigue and the minuet are not

otherwise known among Handel's works, though in each case they follow a common practise of the day: that of having the trumpet play a secondary role (note this particularly in the Gigue). It has been postulated, though not proven, that these two movements may, in fact, have been written by J.C. Pepusch, a contemporary of Handel's in London.

Trio in E Flat, for Violin, Horn and Piano, Op. 40 Johannes Brahms (1833-1897)

Andante - Scherzo - Adagio - Finale

This trio was composed in Baden-Baden in 1865 just after Brahms had left a post he held in Vienna because of frustrations over bureaucratic problems. At this time he retreated into the natural beauty of the Black Forest and its congenial social life in order to recover from the shock of his mother's death and make plans for his future.

In the opening movement, which is in a quasi-rondo design, (being itself an unusual departure from the traditional first movement sonata allegro), two contrasting thematic statements are alternated: the first betraying a brooding, melancholy tone in duple metre, while the second in triple metre is a little more agitated. The horn and violin engage in a dialogue while the piano only occasionally makes thematic comments.

A somewhat rustic Scherzo in triple metre follows, featuring bold interruptions of duple metre, a device favoured by Brahms. The trio is distinguished by an elegaic quality and varied phrase lengths.

An introspective Adagio containing rich harmonic explorations, helping to sustain an intense mood, is followed by a Finale in the so-called 'hunting style', which is particularly suited for the horn. It is interesting to note that Brahms included an optional part for cello (to replace the horn), and two decades later an optional viola part was added, though he was never wholly satisfied with these substitutions. His original color intentions (especially the insistence on the older and more romantically evocative natural Waldhorn as opposed to the valve-horn, already in general use) befit and indeed enhance the character and style of the piece. - Dorith Cooper

Next Scholarship Concert: 20th Century Russian Music, March 10, 1977, Thursday, Walter Hall, 8:30 p.m.